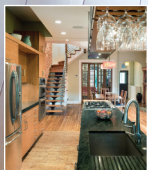


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House Proud: Annual Residential Design Awards



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Renewing Rowhouses
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30

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Rear façade of the
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11

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Contents

ARCHITECTURE **DC**

House Proud: Annual Residential Design Awards Summer 2012



10



18



34



44

WELCOME

- 5 Celebrating Good Residential Design
—For Everyone
by Mary Fitch, AICP, Hon. AIA

■ WASHINGTONIAN RESIDENTIAL DESIGN AWARDS

- 10 Twenty-First-Century Vibe
for Old Rowhouses
by Denise Liebowitz
- 18 Poolside Dreams
by Ronald O'Rourke
- 24 Restoring Majesty to a
Queen Anne Revival House
by Steven K. Dickens, AIA, LEED AP
- 28 Academic Accommodations
by Steven K. Dickens, AIA, LEED AP

- 32 The View: Weekend House Both Celebrates
and Preserves Its Site
by G. Martin Moeller, Jr., Assoc. AIA

- 36 Baywatch: Weekend Retreat Brings
Guests to the Water's Edge
by G. Martin Moeller, Jr., Assoc. AIA

■ SPECIAL FEATURE

- 40 Smart Design for All:
The New Look of Affordable
and Supportive Housing
by Ronald O'Rourke

ON THE COVER: Interior of the Rincon | Bates House, by Studio Twenty Seven Architecture.
Photo © Hoachlander Davis Photography



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CELEBRATING GOOD RESIDENTIAL DESIGN— FOR EVERYONE

David Hamilton



If you visited the District Architecture Center (DAC) recently and noticed that we look a little winded, it's because we're still recovering from hosting the 18,000 architects from around the country who attended the AIA 2012 National Convention and Design Exposition at the Washington Convention Center on May 17-19. It was the first AIA national convention held in Washington since 1991, and the best attended in years.

AIA | DC's participation included organizing and leading more than 100 tours (many of them sold out) for attending architects, holding several extremely well-attended classes in our chapter's booth on the exhibit floor, and organizing the convention's host-chapter party, which was held at the Newseum, overlooking Pennsylvania Avenue, with more than 1,100 attending. Architects from around the country also had a chance to visit DAC, which I am happy to report is emerging as a potential model for other local AIA chapters seeking to establish their own centers of architecture.



Welcome!

The feedback we have received about the convention has been uniformly very positive, with attendees telling us that this was the best convention they've attended in years—or ever. Of course, we couldn't possibly have done this without the support of our many convention sponsors. Please see page 38 for the complete list, but I particularly want to thank **Hitt Contracting, Inc.**, **WSP Group**, and **SmithgroupJJR** for their extraordinary gifts of resources and time.

While we were getting ready for the convention, we also held our annual AIA | DC/*Washingtonian* magazine residential design competition. As always, the jurors for the competition were brought in from out of town, and they judged the entries without knowing who submitted them. Articles on the nine winning projects fill out much of this issue of **ARCHITECTUREDC**. I want to thank this year's jurors for coming to Washington and spending a day at DAC to carefully evaluate the submissions: Nancy Rogo Trainer, FAIA, of Venturi Scott Brown in Philadelphia; Kenneth Hobgood, FAIA, of Kenneth E. Hobgood Architects, Raleigh, North Carolina; and Sanford Steinberg of Steinberg Design Collaborative in Houston, Texas.

Looking only at the winning projects, one might conclude that residential architects work primarily for higher-income clients. That's far from the case—many residential architects are involved in designing projects for those who are economically less fortunate. And work like this is needed locally: The Washington-area has done a lot better economically than most other parts of the country in recent years, and while a strong local economy is definitely something to be thankful for, it has also made affordable housing harder to find in certain parts of the region, particularly Arlington County and the District. Consequently, this issue of **ARCHITECTUREDC** also includes an article on seven well-designed projects for affordable and supportive housing in Arlington and the District. If you haven't examined affordable or supportive housing lately, you might find these projects eye-opening.

A number of readers have told me in recent months that **ARCHITECTUREDC** is the only magazine they read cover to cover. That's very gratifying—there's a great story to tell about the work being done by AIA | DC architects, and we're trying our best to get it out. Enjoy this issue, and as always, I welcome your comments.

Mary Fitch, AICP, Hon. AIA
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Contributors

Steven K. Dickens, AIA, LEED AP ("Restoring Majesty to a Queen Anne Revival House" and "Academic Accommodations") is an associate with **Eric Colbert & Associates**.

Denise Liebowitz ("Twenty-First-Century Vibe for Old Rowhouses"), formerly with the National Capital Planning Commission, is a frequent contributor to **ARCHITECTUREDC**.

G. Martin Moeller, Jr., Assoc. AIA ("The View" and "Baywatch") is senior vice president and curator at the **National Building Museum**. He is the editor of **ARCHITECTUREDC**.

Ronald O'Rourke ("Poolside Dreams" and "Smart Design for All") is a regular contributor to **ARCHITECTUREDC**. His father, Jack O'Rourke, was an architect in San Francisco for more than four decades.

Correction

In the Spring issue's Dining Guide, 701, Bibiana, and Rasika restaurants were incorrectly credited. The design architect for those restaurants is **ara design uk**. We were able to correct the name in the online version of the guide but not for the print version. We deeply regret the error.

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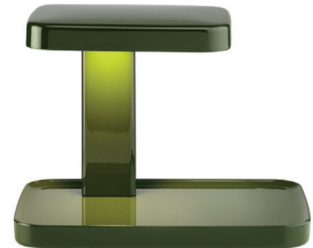
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Twenty-First-Century Vibe for Old Rowhouses

by Denise Liebowitz

With Washington's seemingly inexhaustible supply of late 19th- and early 20th-century rowhouses, architects are challenged to find fresh, original designs to open up their dark, compartmentalized rooms and somehow bring light and space into these traditionally cramped quarters. Here are this year's three award-winning solutions to the perennial dilemma.



Kitchen and dining area of the Rincon | Bates House, by Studio Twenty Seven Architecture.

Photo © Hoachlander Davis Photography

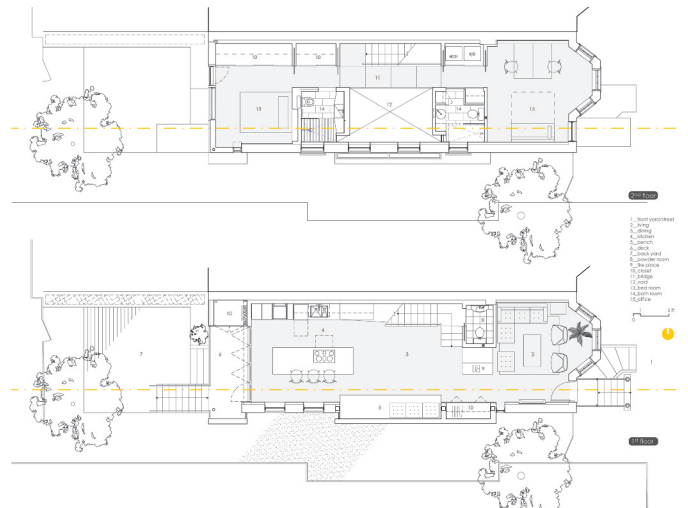
Rincon | Bates House: Sleek and Sustainable

This fresh new take on a tired Capitol Hill rowhouse swept away the dark interior of the 1906 original as well as the substandard fixes made in the 1970s. The **Studio Twenty Seven Architecture** team brought in light, air, and volume to create a functional, comfortable home with a serious commitment to sustainability.

Upstairs, the middle bedroom was sacrificed to carve out a soaring space with a large, operable skylight that floods the interior with natural light and fresh air. A dramatic open stairway mounts to a tubular-steel-and-glass bridge that connects the two bedroom suites and overlooks the dining area below. The public space flows from living to dining to kitchen areas, opening to a rear deck and garden through glass doors. A continuous sweep of eco-conscious bamboo flooring and spare furnishings extends sight lines down the length of the house. The demarcation between the living and dining activities is announced by a tabletop ventless fireplace and an unexpected pop of color.

Both architects and clients paid close attention to the environmental impact of the renovation. Low-flow plumbing fixtures, a hot-water system that includes a south-facing, high-performance solar panel, and low-emissivity windows and doors (which block most of the sun's radiation) are evidence of their shared commitment. The generous cabinetry in the kitchen and dining areas provides ample storage and is constructed of engineered wood products that spare old-growth forests. Outside, decking material is fabricated from reclaimed wood and plastic and exterior louvered sunscreens control glare. The oversized skylight helps reduce costs of heating and lighting. The jury concluded that the satisfying result is a sleek, reclaimed living space that suits a contemporary urban lifestyle and is gentle on the planet.

The Rincon | Bates House also won a 2010 Chapter Award, and was featured in the Winter 2010 issue of ARCHITECTUREDC.



First and second floor plans.

Courtesy of Studio Twenty Seven Architecture

Project: Rincon | Bates House, Washington, DC

Architects: **Studio 27 Architecture**

(John K. Burke, AIA; R. Todd Ray, AIA, LEED-AP; Hans Kuhn, Dipl. Ing.)

Contractor: **Stalheber Construction**



Rear façade of the Rincon | Bates House.

Photo © Hoachlander Davis Photography

Rear façade of the Barcode house.



View looking into the addition to the Barcode house, by David Jameson Architect.

Photo © Paul Warchol Photography

Barcode: Cracking the Code

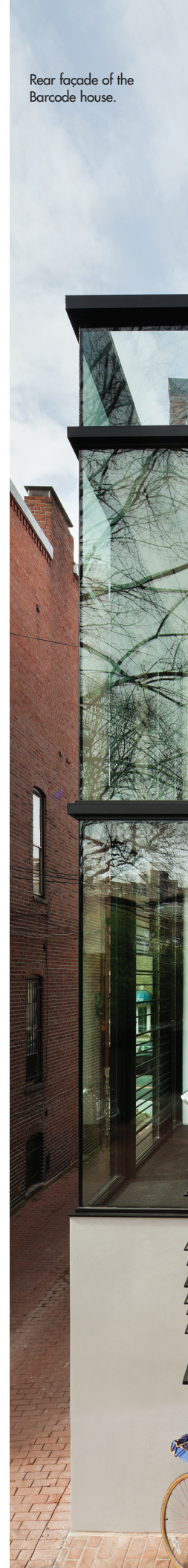
The brittle masonry of the existing rowhouse required this see-through addition to be engineered as a free-standing vertical structure anchored to the original building by a concrete circulation tower. Unafraid of life in a glass house, the clients wanted a new kitchen, living room, balcony, and roof deck. The solution for architect **David Jameson, FAIA**, was a dramatic design that elegantly juxtaposes solids and voids by means of a series of structural steel rods within glass window walls. Evoking the barcodes encountered at the supermarket checkout, Jameson's version of linear digital codes defines the transparent facade and aligns the new space with neighboring buildings by matching the heights of their eaves and window frames.

The barcode theme is repeated in other elements of the design. The little balcony off the kitchen features a

barcode-inspired railing constructed from the same steel rods, and lines on the ceiling of the interior space echo the cadence of the horizontal members on the exterior. The black-framed glass voids float above the surrounding city alleyways while interior white walls and floors underscore the structure's pure geometric integrity. A door on the first floor is the only connection between the existing house and the extension, which has its own staircase.

Recipient of dozens of design awards, Jameson has etched his well-established signature of modern minimalism on all aspects of the project. The kitchen is done in a completely monochromatic palette, with stainless steel appliances and spare furnishings. The power of black on white asserts itself throughout the design as does the architect's confidence in bold, pure form.

Barcode also won a 2011 Chapter Award, and was featured in the Winter 2011 issue of ARCHITECTUREDC.





Project: Barcode, Washington, DC

Architects: **David Jameson Architect**

Contractor: **The Ley Group**

Photo © Paul Warchol Photography



Kitchen of the Calvert Street Townhouse following renovation.

Photo © Paul Burk Photography

Calvert Street Townhouse: Humble Wins

The pre-existing main floor of this townhouse was compartmentalized and reflected the life “rituals” of 1904, the year it was constructed, according to **Alan Dynerman, FAIA**. Much of the space was devoted to the stair hall, and the kitchen was a small room at the back of the house. “The space did not match the way my clients live. They really like to entertain: 25 guests for Passover Seders, 50 for a deck party,” explained the architect. His solution was to remove the partitions that divided the rooms, move the kitchen from its previous position along the exterior wall to the party wall, and transforms the wasted space of the stair hall into a comfortable, open dining area. The kitchen shift allowed Dynerman to open up the exterior wall with expanses of glass and rotate the rooms so they run parallel to the axis of the house, thus extending sight lines and increasing the sense of volume.

A careful dialogue between original and new elements is a key feature of the renovation. The existing front living room was essentially untouched, the glowing pine floors were retained throughout, even portions of the original stairway coexist comfortably with the modern insertions. “This was a humble project in both budget and intention,” said Dynerman. “It wasn’t a whole-hog gut job... it wasn’t a nuclear blast. It was more like

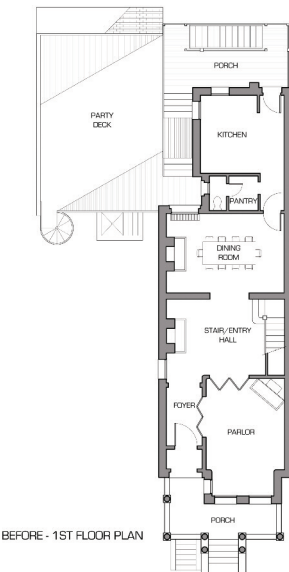


Exterior of the Calvert Street Townhouse.

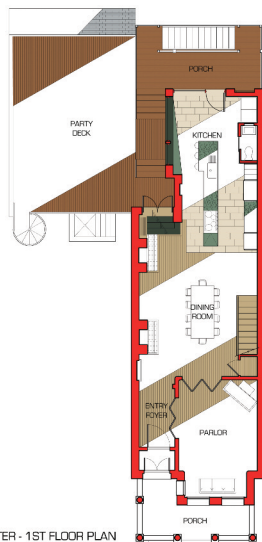
Photo © Paul Burk Photography

a puzzle project piecing together the new and original elements. The new insertions are like furniture floating in the older space."

In addition to the new and dramatic open stairs that rise to meet up with the top four steps of the old stairway, new elements include bamboo kitchen cabinetry, glassy double doors opening to the rear, and an exposed brick wall. On the other hand, the glass-paned doors leading to the front living room remain intact, and the 1904 fireplace is essentially as it always was. Dynerman took great pleasure in the comments of one of the jurors who noticed that the same dining room table and chairs appear in both the before and after photos of the renovation. "That was such an astute and smart observation; that judge totally got it. You don't have to throw everything out...some things should be kept. And it helps to have great clients, and these certainly were."



First floor plan before [left] and after [right] renovation.



Courtesy of Dynerman Architects pc



The dining area before renovation.

Courtesy of Dynerman Architects pc



Project: Calvert Street Townhouse, Washington, DC

Architects: **Dynerman Architects pc**
(Alan Dynerman, FAIA; Hernando Hernandez)
Contractor: **Renovations Unlimited**

Kitchen and dining area
following renovation.





Architect: Sage Architecture **Project:** Spa House

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A modern living room with a red sectional sofa, a large window with a view of a sunset over the ocean, and a dining area with a wooden table and chairs. The room features a large window with a view of a sunset over the ocean, a red sectional sofa, a large potted plant, and a dining area with a wooden table and chairs. The room is well-lit with recessed ceiling lights and a large floor lamp. The overall design is contemporary and minimalist.



Pool area of 308 Mulberry

Poolside Dreams:

Robert M. Gurney, FAIA, Wins Two More Washingtonian Awards

by Ronald O'Rourke, Photos © Maxwell MacKenzie

Robert M. Gurney, FAIA—a leading recipient of Washingtonian Residential Design Awards for more than a decade now—led the pack again this year, receiving awards for two of his rigorously ordered, beautifully detailed houses. Like cherry blossoms and hopes for the Nats, Washingtonian awards for Gurney's modernist houses are becoming a sure sign of spring.

Gurney's winners this year are both four-bedroom residences with backyard pool dreamscapes that the awards jurors acknowledged caught their eye. In other respects, the two projects are quite different. One involved renovating and adding to a historic house, while the other is a brand-new residence.



Front façade of 308 Mulberry following renovation.

308 Mulberry

The house at 308 Mulberry is located in the historic district of Lewes, Delaware. The early 19th-century house was in poor condition when the client bought it and selected Gurney to design a renovation and addition that would convert it into a modern second home.

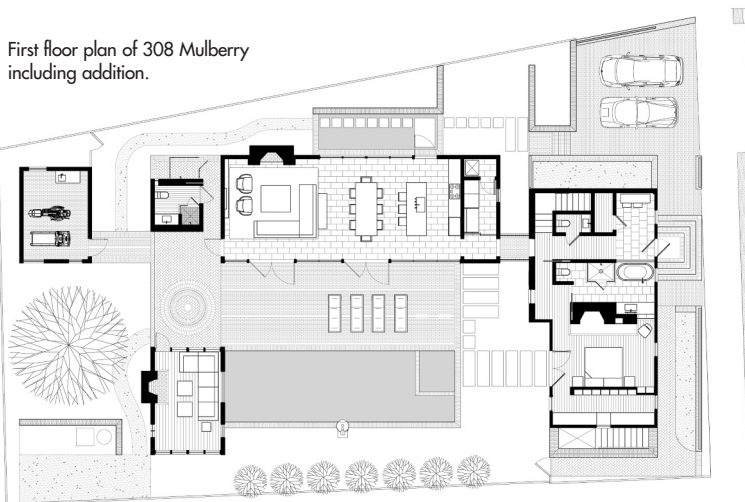
Design challenges included respecting the house's location in the historic district, fitting the client's many desired living spaces and amenities (including a pool) into the site, and managing the transition from the historic main house to the modern addition in the back.

Gurney met the first challenge by meticulously restoring the original house's exterior and designing the addition so as to not substantially alter the property's appearance from the street. He removed some plantings from the front yard to make the proportions of the historic house's façade more visible, and gave the entrance more

prominence by realigning the front walk and adding a new stairway to the front door.

To meet the second challenge, Gurney divided the addition into a collection of smaller structures. "The requested spaces were substantial and required more than doubling the footprint of the original building," Gurney says. "The design strategy was to allow the historical, two-story house to remain prominent in the overall composition. The four additional structures—which were conceived as one-story pavilions organized around a new swimming pool and a large cedar tree—engage the historical house in a minimally invasive fashion."

Gurney met the third challenge by making the old and new parts of the property look more like one another. "The interiors of the existing home as renovated are decidedly modern, with white walls [devoid] of trim, and white casings, moldings and baseboard that engage ash flooring," Gurney says. "An open, floating staircase,



First floor plan of 308 Mulberry including addition.

Courtesy of Robert M. Gurney, FAIA, Architect

Project: 308 Mulberry, Lewes, Delaware

Architect: **Robert M. Gurney, FAIA, Architect**

(project architect: Brian Tuskey)

Contractor: **Ilex Construction**

Interior Designer: **Therese Baron Gurney, ASID**

Landscape Designer: **South Fork Studio, Landscape Architecture**

Engineers: **D. Anthony Beale, LLC**



Bathroom.

Main living/dining area,
with kitchen in the background.





Bedroom at 308 Mulberry.

glass walls, and aluminum and stainless steel elements contribute to the modern palette. The crisp, modern interiors are quite a surprise upon entering the house, [but the] local review committee unanimously approved the modernist design approach.”

The new structures employ shingled walls and roofs that match the historical house, and some warm materials on the inside. “In contrast to the primarily white interiors of the original house,” Gurney says, “the interior of the new living pavilion is rich with a variety of material, including mahogany walls and ceilings, basalt flooring, white marble countertops and fireplace surround, and stainless steel cabinetry.”

“The project is intended to embrace a small, historical house—to restore it and allow it to contribute to the fabric of Lewes for many years to come,” Gurney says. “The goal was to provide generously proportioned, modern, light filled spaces that co-exist comfortably within the project’s historical setting.”

Wissioming 2

Wissioming 2 is located in Glen Echo, Maryland, on a sloping, wooded lot with distant views of the Potomac. Working from a clean slate, Gurney positioned the house to preserve a majority of the lot’s mature trees, and oriented the house toward the river views.

To break up the house’s mass, create a progression through its spaces, and help frame the back terrace, Gurney divided the house into two rectangular wings that are placed perpendicular to one another.

“The two volumes are connected with glass bridges that span a reflecting pool which separates the volumes,” Gurney says. “Secondary volumes intersect and overlap

Project: Wissioming 2, Bethesda, Maryland

Architect: **Robert M. Gurney, FAIA, Architect**

(project architect: Brian Tuskey)

Contractor: **Bloom Builders**

Engineers: **D. Anthony Beale, LLC**



Pool area of Wissioming 2 house.



Bedroom of Wissioming 2, with view of the Potomac River.



Master bathroom of Wissioming 2.

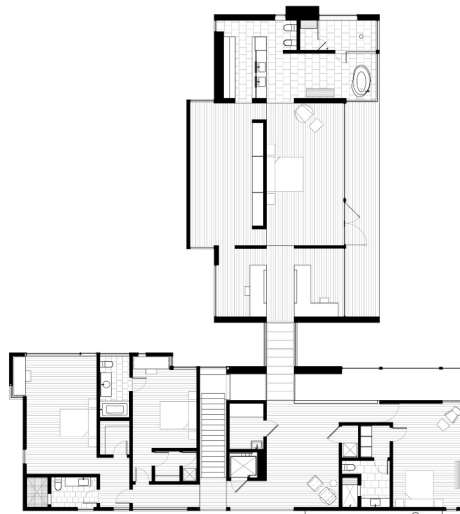
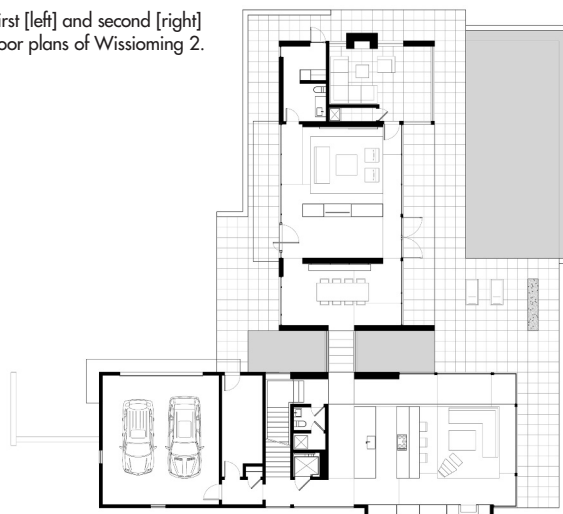
the two larger structures, rendering the composition more dynamic. Material changes in the various elements intensify the relationships.”

Large expanses of glass give the home a considerable degree of transparency, allowing natural light to bathe interior spaces during the day, and dissolving the difference between inside and outside. Gurney further reinforced the house’s connection to the site by equipping the swimming pool on the back terrace with two “infinity” edges. The home’s design, he says, “integrates the project into its picturesque site, so that the architecture becomes subservient to the surrounding landscape.”

The interior spaces employ a rich combination of materials, including wenge and white oak millwork, “Pompeii Scarpaletto” stone, and white terrazzo flooring on the main floor.

And yes, there’s a Wissioming 1, next door. Gurney designed that house as well, and it’s an award winner in its own right. The original client for Wissioming 1 loved it—but someone else loved it just as much, and made an offer on it. The original client sold Wissioming 1 to the newcomer and brought Gurney back to design Wissioming 2 as his new residence. Some people have all the luck. 🍀

First [left] and second [right] floor plans of Wissioming 2.



Courtesy of Robert M. Gurney, FAIA, Architect



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Restoring Majesty to a Queen Anne Revival House

by Steven K. Dickens, AIA, LEED AP

On the HGTV program *House Hunters*, which follows people looking to buy a house or apartment, the phrase “needs updating” is often uttered. If the house is otherwise in good condition, this phrase may be preceded by “it has good bones, but...”

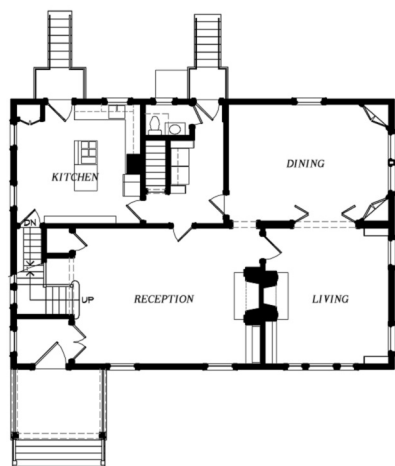
The “before” of this circa 1907 house epitomized both these phrases. The Queen Anne Revival-style house was generously proportioned and reasonably well maintained, but unfortunate alterations in some areas—and a lack of modern amenities in others—had resulted in a house that was unworthy of its prominent Chevy Chase, Maryland, location. **David Jones Architects** executed renovations, restorations, and an addition with notable precision and quality. Now one can see those “good bones” more clearly, and the house appears thoroughly up to date.

A two-story rear addition provides a family room and master suite—spaces that even generous old houses such as this one often did not include. In a similar vein, the architects created a much larger, more open kitchen, reflecting that room’s evolution from a mere servant space in the early 20th century to a focal point of contemporary family life. Certain depredations of time were undone: the original wrap-around porch, which had been removed at some point, was reconstructed faithfully;

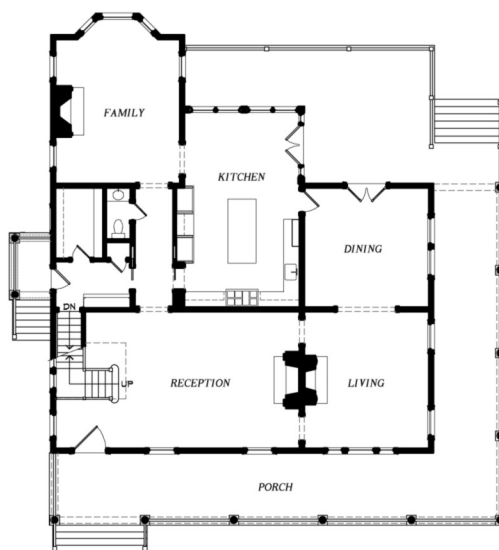
inauthentic replacement windows were re-replaced with modern windows matching the pattern of the originals; aluminum siding was removed; and—in a move which gives the house an unexpected Caribbean or European flair—red slate shingles similar to the original roofing replaced grey asphalt versions.

The interior is marked by careful and subtle reworkings of the floor plans, some of which restore original configurations, others of which accommodate current living needs. The basic plan, however, remains traditional, characterized by distinct rooms rather than interconnected, open spaces. Nonetheless, circulation patterns have been improved as visual axes were introduced or strengthened.

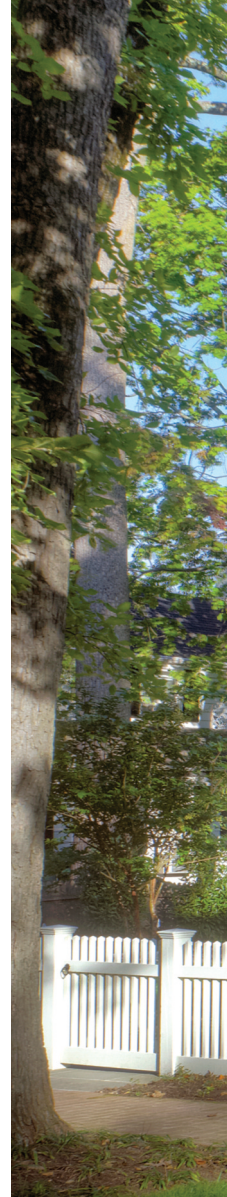
The rear addition created a more composed façade, while the rear yard was transformed from a paved automobile area into a recreational space centered on a new pool. This, too, is a fairly common element of the renovation of older houses, since back in the day, rear yards were typically viewed as service areas. In this case, however, the transformation of the back yard was especially critical because it faces the main entrance of the Chevy Chase Village Hall across a street. The result of all these changes is a property that both befits its historic setting and accommodates the needs of a modern family. 🌿



First floor plans of Queen Anne Revival house before [left] and after [right] renovation.



Courtesy of David Jones Architects



Front of the house following renovation.



Reception area following renovation.



Project: Queen Anne Revival,
Chevy Chase, Maryland

Architect: **David Jones Architects**
Contractor: **Mauck Zantzing & Associates**

Photo © Hoachlander Davis Photography



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Front of the house
before renovation.

Courtesy of David Jones Architects



Reception area
before renovation.

Courtesy of David Jones Architects



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by Steven K. Dickens, AIA, LEED AP, Photos © Maxwell MacKenzie

The Chevy Chase-based Howard Hughes Medical Institute (HHMI) is a multi-billion-dollar nonprofit organization that has long funded a broad variety of medical and scientific research projects. In 2006, with the opening of the Janelia Farm Research Campus in Ashburn, Virginia, HHMI went directly into the research business itself. The stated goal is to relieve top researchers of the need to chase grants constantly or to teach classes at universities, allowing them to focus on their investigative work. As in most academic institutions nowadays, collaboration is the name of the game. Teams have leaders, of course, but the complexity of the work requires that they draw from many disciplines, involving both permanent and temporary staff.

This new residential complex, by **WDG Architecture**, is for temporary staff members and their families: graduate students, university professors on sabbatical, visiting scientists and engineers, and others. It consists of 60 furnished one- and two-bedroom units, along with one parking space per unit and a community room. It is located a short walk from the main research facility, designed by Rafael Viñoly Architects and completed in 2006.

The apartment complex consists of four connected segments, two of them offset at an eight degree angle. The north and south façades of each segment are distinct: one side is covered in horizontally articulated cement board panels, while the other bears vertically-striated metal panels. The vertical metal cladding

evokes the historic board-and-batten barns common in the until-recently rural area, one of which is preserved nearby on the Janelia Farm. Although the floor plans above the ground level are identical, the fenestration patterns on the façades vary. According to the architects, the irregular patterns, along with the vertical proportions of the windows, were inspired by genetic sequence strip diagrams.

The parking garage at ground level is partially concealed by a dip in the topography. Natural riverstone walls further camouflage the parked cars and visually connect the structure to the site. The stone matches that used on the Viñoly-designed laboratory complex. In the few areas in which the parking garage protrudes from beneath the residential floors, it is covered with vegetated roofs. The new complex earned LEED Platinum certification. 🏆

Project: Howard Hughes Medical Institute
Janelia Farm Apartments, Ashburn, Virginia

Architect: **WDG Architecture** (Principals: Eric Liebmann, AIA, LEED AP; George Dove, FAIA; Project Manager: Nelson Lobo, AIA; Senior Designers: Matt Lam, Timothy Bertschinger; Designers: Yun Kim, LEED AP; Scott Patterson LEED AP; Dong Joon Ahn, AIA, LEED AP; Geoffrey Baker)

Contractor: **Suffolk Contracting**

Structural Engineers: **SK&A Engineers**

Landscape Architects: **ParkerRodriquez Inc.; LSG Landscape Architecture**

Sustainability Consultants: **Greenshape, LLC; Green Capital Advisers**



The apartment complex at dusk.



Interior of one of the apartments.



View of the apartment building with outdoor terrace at the right.

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Bay House, as seen from
the water's edge.

Project: Bay House, Edgewater, Maryland

Architects: **Gardner Mohr Architects LLC**

Contractor: **Berliner Construction Company**

Consultant: **Mike Binder**

The View:

Weekend House Both Celebrates and Preserves Its Site

by G. Martin Moeller, Jr., Assoc. AIA

Photo © Kenneth Wyner



View of main living area, looking toward the water.

Photo © Kenneth Wyner

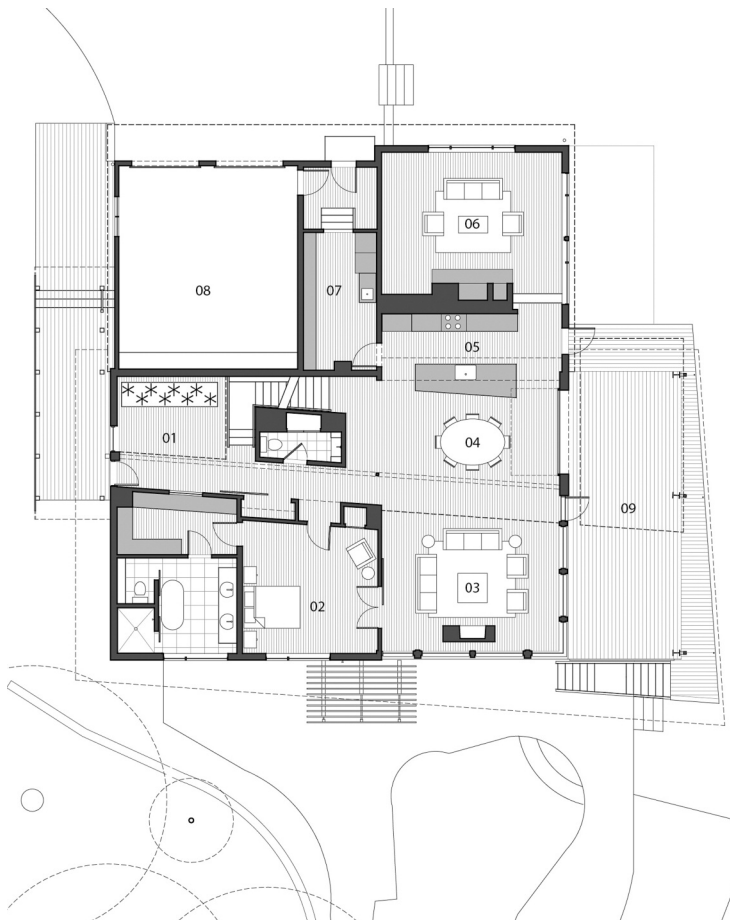
The design of the Bay House, by Gardner Mohr Architects, derived from two primary goals: to exploit the site's stunning views of the Chesapeake Bay and to minimize the project's impact on the natural environment. Some of the most distinctive aspects of the design reflect the seamless integration of these two goals.

The house's butterfly-shaped roof is a case in point. It is a soaring architectural gesture that unequivocally orients the house toward the view of the water while creating a broad porch just off the principal living area. At the same time, it is an important element of the house's sustainability program, helping to shade the expansive windows on the water-facing façades while funneling rainwater into a large cistern at the rear.

Architect Cheryl Mohr, AIA, LEED AP, decided to reuse the foundations of the 1980s tract house that previously stood on the property (materials from the carefully managed demolition of the previous house were donated

to local non-profit organizations). This decision greatly reduced the impact of construction on the existing landscape, but also placed substantial constraints on the layout of the new structure. By creating an open plan and introducing a two-story space at the southeast corner, however, Mohr was able to ensure that all interior spaces except for the foyer and secondary bathrooms have views to the water.

Many of the house's environmentally conscious elements are not readily apparent. Photovoltaic panels—largely invisible thanks to the inverted gable of the roof—provide electricity, while a geothermal system heats and cools the house. Efficient radiant heating tubes are embedded in the floors. Recycled and locally sourced materials were used in construction wherever possible, and a high-performance building envelope reduces energy waste while enhancing control of the interior environment. The house is expected to earn LEED Gold certification. 🏡



First floor plan of the Bay House.

Courtesy of Gardner Mohr Architects



View of the Bay House from the pool deck.

Photo © Kenneth Wyner

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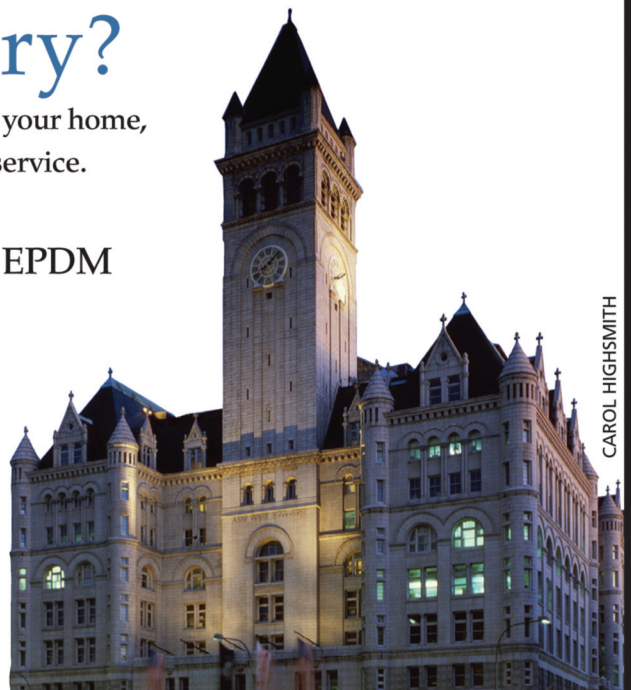
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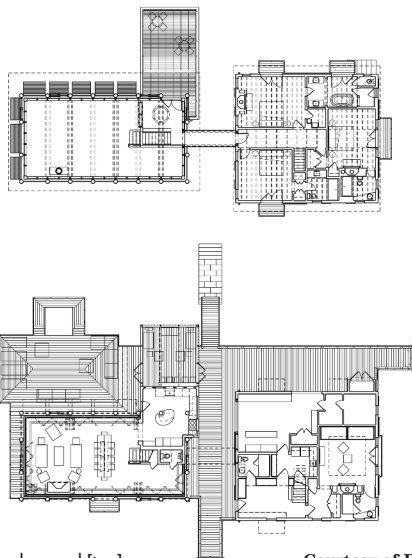
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First [above] and second [top] floor plans of the Oyster House.

Courtesy of Dale Overmyer, Architect

Baywatch:

Weekend Retreat Brings Guests to the Water's Edge

by G. Martin Moeller, Jr., Assoc. AIA,

Photos © Maxwell MacKenzie

The goal of this project, according to architect **Dale Overmyer, AIA**, was “to create a weekend retreat that puts guests in the most dramatic part of the site.” Once occupied by an oyster processing plant that was abandoned due to declining oyster population, the property is at the end of a peninsula at the juncture of the Potomac River and Chesapeake Bay. Fulfilling the architect’s objective, the main house stands on a narrow spit of land near the peninsula’s tip and at the mouth of a small lagoon, which appears to separate the structure from the “mainland.” Guests can reach the main house only by boat or via a long, pier-like walkway that crosses the lagoon.

The main house is actually a pair of “pavilions” linked by a glass bridge at the second level. The pavilion to the left (as seen from the entry walkway) accommodates the more public spaces, including the living area, dining area, and kitchen. Its design was inspired by the simple forms of nearby boat docks, with tall, cylindrical wooden columns and a canted, metal roof. The exterior walls of this pavilion are almost entirely of glass, creating the impression from a distance that it is unenclosed (indeed, a folding window wall allows one corner of the living area to be opened completely in good weather).

The adjacent pavilion, housing bedrooms and other private spaces, is more demure than the public wing. Its architectural expression was derived from the “maritime industrial architecture” of nearby seafood processing plants. It has relatively small windows with operable shutters and a gabled roof topped by clerestory windows running the length of the structure. Both of the pavilions manage to appear fresh and modern while strongly evoking the rustic, vernacular buildings that are characteristic of the Chesapeake Bay area.

Sustainability was an important consideration in the design. The project incorporates geothermal heating and cooling and takes advantage of natural ventilation whenever possible. The landscape design, by Oehme, van Sweden & Associates, preserves the existing marshlands, eliminating the need for artificial fertilization and irrigation. 🌿



Oyster House.



Oyster House as seen from the entry bridge.

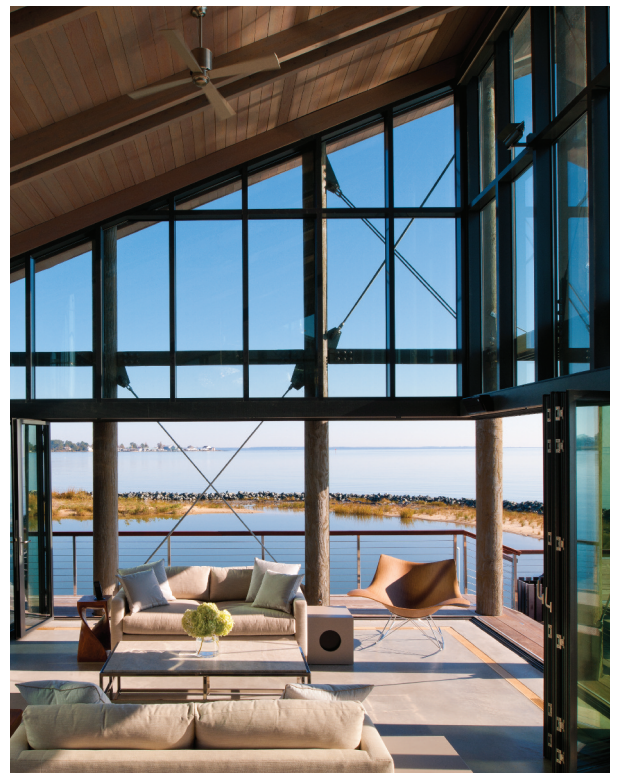


Project: Oyster House, Lottsburg, Virginia

Architect: **Dale Overmyer, Architect**
 Contractor: **Ilex Construction**
 Landscape Architects: **Oehme, van Sweden & Associates**
 Interior Designer: **Elizabeth Hague, Inc., Interiors**



Main living area, with kitchen in the background.



Main living area.



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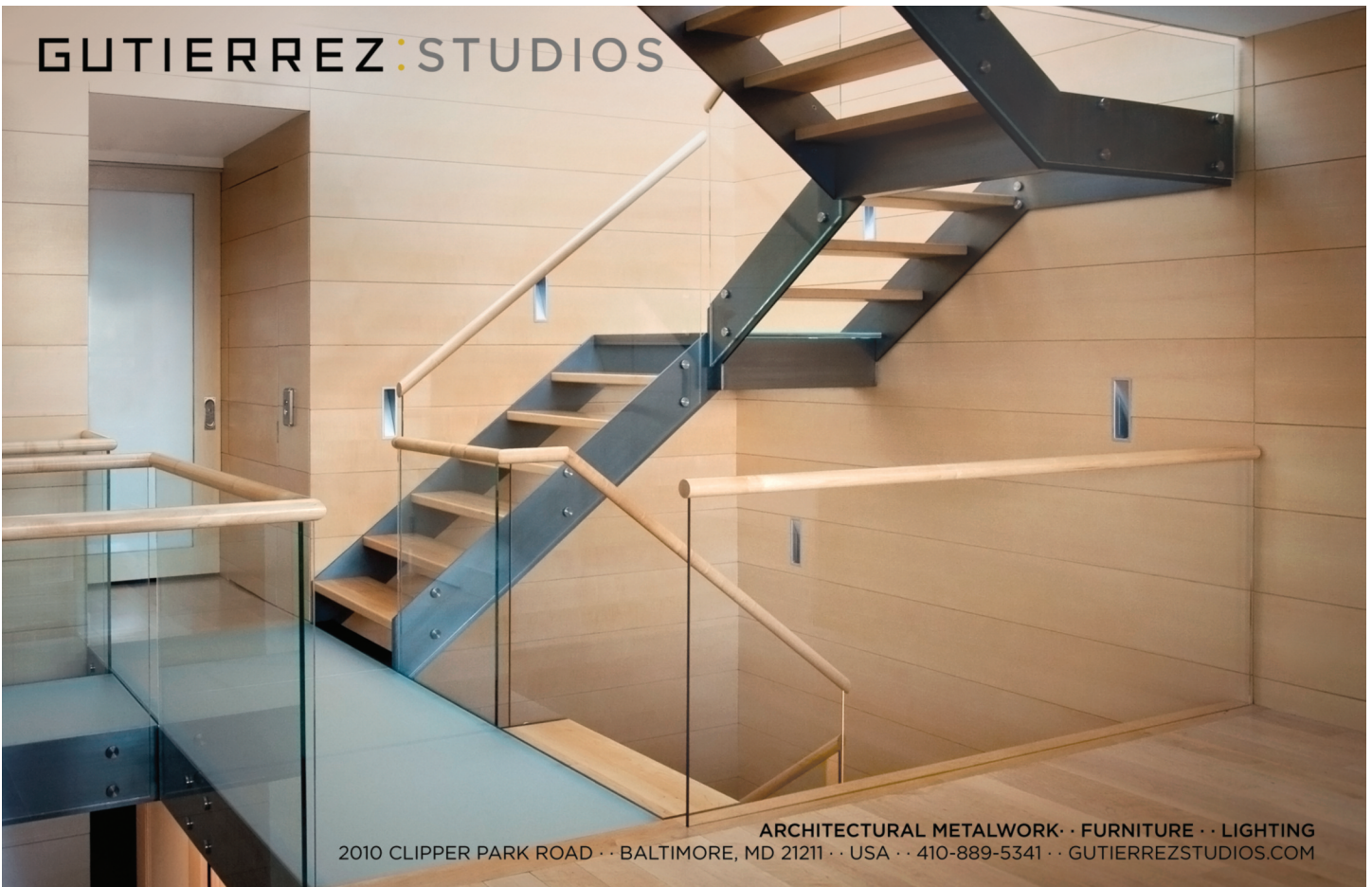


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Smart Design For All:

The New Look of Affordable and Supportive Housing

by Ronald O'Rourke



Courtyard of the Jordan, by Bonstra | Haresign Architects.

Photo © Hoachlander Davis Photography

Although shelter magazines often highlight spectacular high-end residences, architects are also designing new projects for affordable and supportive housing that feature market-rate looks, well-planned living units, and sustainable design features. This article highlights seven recently built or on-the-boards affordable and supportive housing projects in Arlington and the District that build on the architectural profession's century-long tradition of socially conscious design and overturn stereotyped images of such housing. Several of them have received design awards, including awards in AIA | DC's competition for unbuilt designs.

Bonstra | Haresign Architects recently worked with developers, planners, citizens, and local and state officials to create three smart-looking buildings in Arlington that boost the county's stock of affordable rental units while enhancing the urban fabric. The

buildings employ setbacks and changes in material on their façades to reduce their apparent mass and create a rhythm of building segments compatible with surrounding single-family homes. Two of the buildings offer nicely landscaped interior courtyards, and all three incorporate numerous sustainability features. The projects take advantage of subsidies and incentives from the Virginia Housing Development Authority and Arlington County.

The Jordan, located on Wilson Boulevard at a site formerly occupied by an auto dealer and a parking lot, includes 90 one-, two-, and three-bedroom apartments. "Commercial developers were ready to build several high-rise office buildings on the site," says **David Haresign, FAIA**, a firm principal. "Arlington County, however, wanted to promote affordable housing, and was concerned about how 100-foot-tall office buildings would appear adjacent to a neighborhood of single-family homes. The Jordan was created



Exterior of the Jordan, by Bonstra|Haresign Architects.

Photo © Hoachlander Davis Photography



The Macedonian, by Bonstra|Haresign Architects.

Photo © Hoachlander Davis Photography



The Macedonian's green roof.

Photo © Hoachlander Davis Photography

to provide additional affordable housing and serve as a bridge between the area's two very different scales and densities."

"The building's long façades are divided by recessed slots that bring light deep into the units and provide a place for small private balconies and porches," Haresign adds. "A mix of brick colors and cast stone banding animates the design. Metal bay elements that help define the townhouse concept are taller on the side facing Wilson Boulevard, and step down on the side facing the residential street."

The Macedonian, located on Shirlington Road across the street from the Macedonia Baptist Church, includes 36 affordable one- and two-bedroom apartments and underground parking. The building has a 26-foot setback at the fifth floor that reduces the project's apparent height and creates a space for a paved and planted roof terrace that tenants can enjoy and which also absorbs excess rain water.



The Shelton, by Bonstra|Haresign Architects. Photo © Hoachlander Davis Photography



Rendering of the proposed building at 16th Street & Constitution Avenue, NE, by Hickok Cole Architects.

Courtesy of Hickok Cole Architects

“The building nestles into its sloped site, hiding the ground floor at the rear, further reducing its overall height so as to better integrate it with the single-family houses beyond,” Haresign says. “The building’s entrance and commercial spaces, combined with other site improvements, help transform this part of Shirlington Road into a pedestrian-friendly main street.”

The Shelton, also located on Shirlington Road, about a block south of the Macedonian, includes 94 apartments and underground parking on a site previously occupied by an aging and rather uninspiring 22-unit brick apartment building. “The Shelton provides a full range of affordable apartments, from efficiencies to three-bedroom units with dens,” Haresign says. “All the units are designed to meet universal design standards for accessibility.”

“The building’s primary entrance and corner store face onto a future town square, while tree-lined streets and patterned sidewalks differentiate activity zones,” Haresign adds. “Multiple entrances, Juliet balconies, and shallow terraces engage and enliven the streets, reinforcing vertical elements and horizontal scale.” The building’s rear courtyard includes a playground, angled walkways, and a community room.

Hickok Cole Architects has designed an equally smart-looking 140-unit affordable rental building that would replace an older and somewhat institutional-looking apartment structure located at the northeast corner of 16th Street and Constitution Avenue, NE, in the District. Like the Bonstra | Haresign buildings, Hickok Cole’s design employs a segmented façade to better match the scale and rhythm of nearby rowhouses.

“The design adapts traditional courtyard apartment typologies to create a modern, sustainable, residential building,” Hickok Cole says. “The courtyard plan facilitates cross ventilation and ensures abundant natural light in all the units. The design captures rainwater in barrels or directs it to splash boxes that drain into the garden. The building is designed around modular living units to reduce construction time and cost.”

Cunningham | Quill Architects has designed a project to convert the vacant Margaret Murray Washington School, located at 27 O Street, NW, in the District, into 82 affordable apartments for independent seniors, plus recreation and community meeting spaces. The project will restore the exterior of the historic part of the complex, which was built between 1912 and 1938, and retain its basic floor plan and many of its interior features and trim. The school’s 1971 gym building, which presents a harsh and windowless face to the neighborhood, “will undergo substantial modifications to its mass and skin to introduce a more residential scale and create a more sympathetic partner” for the historic part of the complex, the firm says. The result, to be called the House of Lebanon, will be a welcoming, E-shaped complex with an accessible entry court.

CORE Architecture + Design is designing a new women’s transitional and permanent supportive housing facility to replace the current such facility at 611 N Street, NW. The existing building—a one-story, windowless brick structure originally built in the 1970s as a police station—must surely rank as one of the least attractive residential structures in the country.



Current view of the site
for the House of Lebanon.

Courtesy of Cunningham|Quill Architects

Courtesy of Cunningham|Quill Architects



Rendering of the House of Lebanon,
by Cunningham|Quill Architects.



Rendering of 611 N Street, by CORE Architecture + Design.

Courtesy of CORE Architecture + Design

Core's design uses the interior structural system of the existing building as the foundation for a new two-level building clad in colored vertical panels and ample expanses of glass. The new building, CORE says, "will provide a home-like feeling for women to heal and grow." The project is being designed to achieve LEED Gold certification.

Studio Twenty Seven Architecture, in conjunction with joint venture partner **Leo A Daly**, is developing a design for La Casa, a new supportive housing facility for men. The building would replace the now-demolished La Casa shelter on Irving Street near 14th Street, NW, in the District. The design as currently developed would include 40 units and support spaces on seven above-grade levels plus a basement, with an exterior that would be aesthetically comparable to those of the most modern of high-end condominium buildings.

The project "is a new prototype for care of the homeless population in the city," says **Todd Ray, AIA, LEE-AP**, a principal at Studio Twenty Seven. "Rather than function as a shelter providing temporary housing, it will provide permanent, supportive housing for 40 men. Each living unit is designed as a single-person efficiency that will provide stability and predictability for the men as they re-immense themselves in day-to-day living."

"The building's two-story glass lobby," Ray adds, "engages the pedestrian nature of Irving, while its height mediates between the taller commercial development along 14th Street and the lower-height residential development along Irving. The second-floor community room opens out to a court that provides natural daylight to the living units at the building's rear." This project, too, is being designed for LEED Gold certification. 🏡

The Shelton won a Merit Award for Architecture and a Presidential Citation for Sustainable Design in the 2009 Chapter Awards program, and was featured in the Winter 2009 issue of ARCHITECTUREDC.



Rendering of La Casa, by Studio Twenty Seven Architecture and Leo A Daly.

Courtesy of Studio Twenty Seven Architecture



Rendering of a unit interior for the La Casa project, by Studio Twenty Seven Architecture and Leo A Daly.

Courtesy of Studio Twenty Seven Architecture

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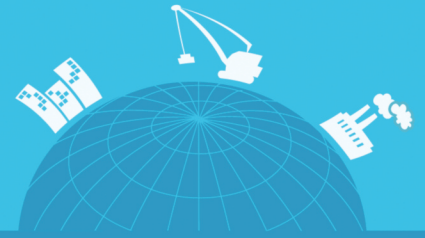
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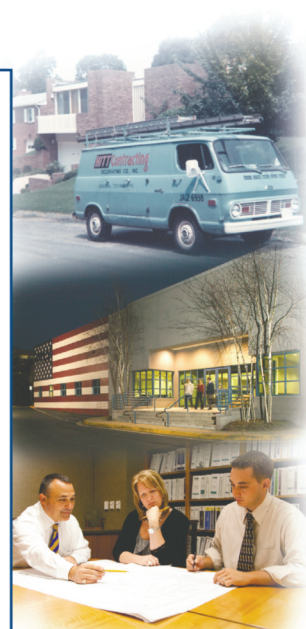
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Our award winning work showcases our detailed craftsmanship, appreciation of aesthetics, and sustainable building practices that create healthy, efficient, and beautiful homes. Whether traditional or modern, we understand the details that make good architecture.

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